



Photo: Mark Holston

"Etude"

GLACIER
SYMPHONY
ORCHESTRA and CHORALE

All the News from YOUR Symphony and Chorale

WELCOME TO THE MAY 2021 NEWSLETTER!

Our final newsletter of this school year!

We hope that you have enjoyed these newsletters for the past several months and that they have piqued your curiosity about classical music. And don't forget our Spring Festival started airing May 14th. This year there are two separate concerts, one featuring choral music and the other orchestral music. The concerts will be recorded and presented in a digital format. **And as special nod to our students and teachers, as part of our WAM program we are offering you COMPLIMENTARY TICKETS.** Access to each concert will be available for one week, so you have ample time to enjoy it in the classroom! **All you have to do is call 406-407-7000 or email our box office manager at susanestes@gscmusic.org and mention the word "etude" to get your complimentary tickets.** We hope to "see" you all there! So let's wrap up this year and look forward to sharing with you again in the Fall of 2021!

Why do we call this *Etude* (ay-tude)?

Well, an *etude* in music is literally a "study" of some musical technique that requires practice. We hope this will be a fun way for you to "practice" learning about your symphony, chorale and other "noteworthy" things!

In this issue

WAM!!!! – Richard Wagner's *Siegfried Idyll*
Introducing Our Soloist – Alicia McLean-Brischli
Let's Meet the Composers Gabriel Faure', Richard Wagner
Musician Spotlight – Dr. Micah Hunter, Marshall Jones
Coming to Musical Terms – Lots of dance-related things this month
Fun and Games – Faure' and Wagner WordSearch
Summer at the Symphony – Rebecca Farm and Festival Amadeus
Ask the Maestro – John Zoltek
Your Symphonic Toolbox – *Soundscape Experience* & "Little Concerts"

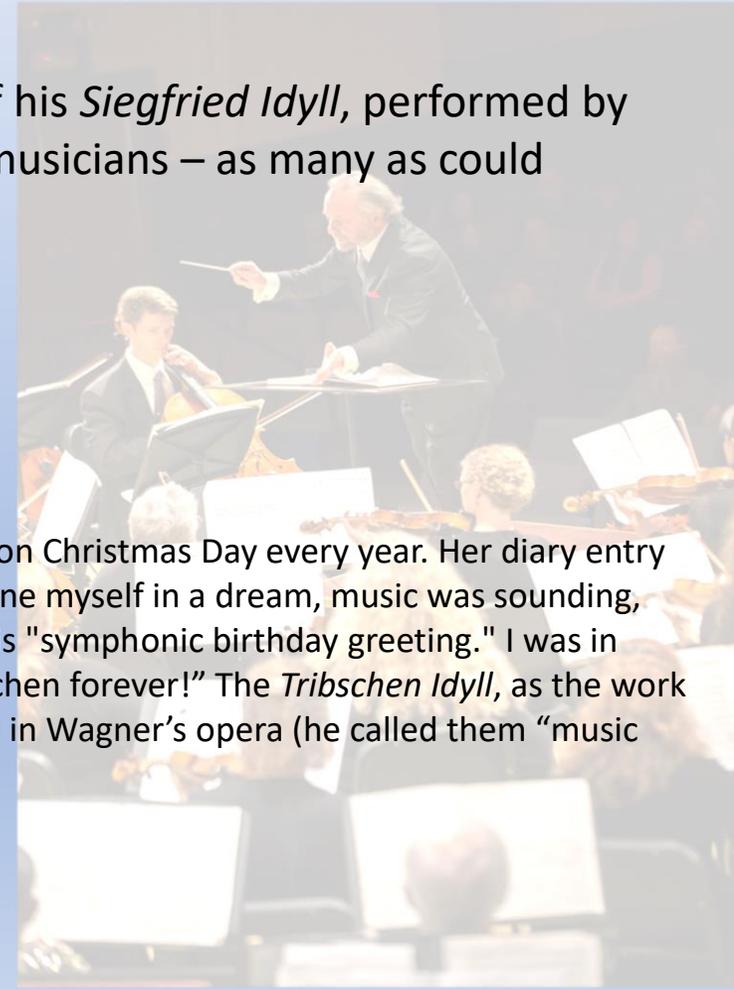
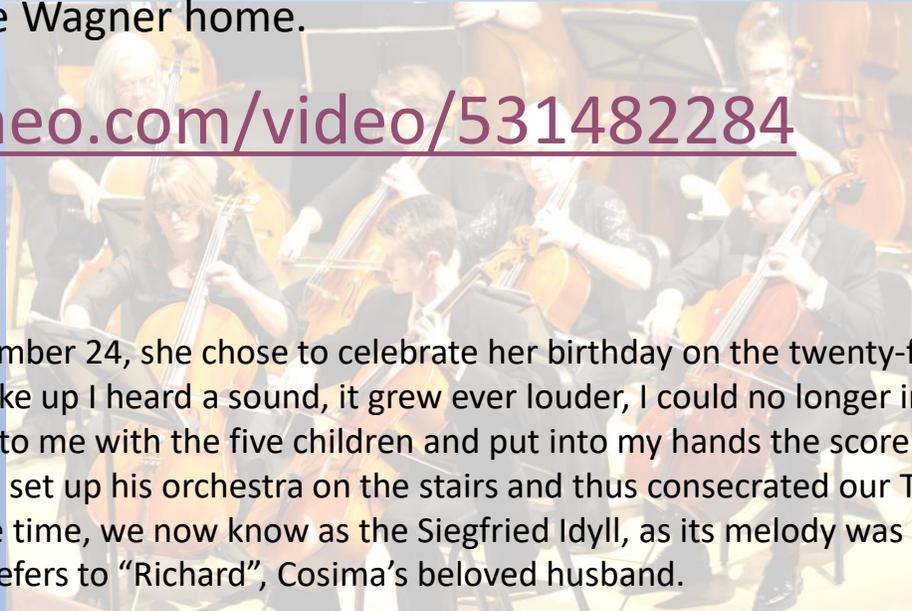
WAM!!!! (WILD ABOUT MUSIC)

Click below for this month's empowering music learning experience!!

Richard Wagner's birthday is May 22nd, we invite you to hear a beautiful performance of his *Siegfried Idyll*, performed by select musicians from the Glacier Symphony. The original work was written for 13 – 15 musicians – as many as could comfortably fit on the staircase of the Wagner home.

<https://player.vimeo.com/video/531482284>

Although Wagner's wife, Cosima was born on December 24, she chose to celebrate her birthday on the twenty-fifth on Christmas Day every year. Her diary entry for Sunday, December 25, 1870, reads: "When I woke up I heard a sound, it grew ever louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his "symphonic birthday greeting." I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever!" The *Tribschen Idyll*, as the work was first called after the name of their estate at the time, we now know as the *Siegfried Idyll*, as its melody was used in Wagner's opera (he called them "music dramas), *Siegfried*, part of his *Ring Cycle*. The "R." refers to "Richard", Cosima's beloved husband.



INTRODUCING OUR SOLOIST

Since Alicia is the soloist for the Symphony Orchestra's Spring Festival concert, we thought we'd leave her up this month for you to read about her again before you listen to the concert!

Alicia McLean-Brischli, principal bassoon of the GSC



The product of a very musical family, Alicia is an active bassoon player and instructor based in Missoula, MT. Alicia holds degrees in Bassoon Performance (BM/MM) from the University of Montana and she is a sustaining member of the International Double Reed Society. In addition to her full-time job as the staff accountant at MCT (Missoula Children's Theatre/Missoula Community Theatre), she is an assistant professor at The University of Montana, teaching applied bassoon and reed-making. She serves as the principal bassoonist of the Missoula and Glacier Symphony Orchestras, as well as the Festival Amadeus Orchestra every summer in the Flathead Valley. She regularly plays bassoon and contrabassoon with the Helena Symphony and other orchestras across Montana. She is the co-founder of the Bitterroot Double Reed Studio where she teaches beginning to college level bassoon and reed-making to students in Montana, Idaho and Washington. Alicia is also the founder and director of the Bassoon Boot Camp, held annually in Missoula. She has been the instructor of bassoon at the University of Montana's Summer Band Camp for over 20 years and is a regular presenter and clinician at Eastern Washington University's yearly Bassoonarama conference. When she's not working, Alicia loves doing puzzles, enjoys camping (well, glamping), floating the river, and four-wheeling with her wonderful family. Alicia also loves western Montana and feels so lucky to call this amazing area home. In her words, "Life is busy, and often crazy, but it is so fulfilling."

LET'S MEET THE COMPOSERS

- **Gabriel Fauré**

We've "flirted" a couple of times with acquainting you with this great French composer of the late-19th and early 20th century, but since his birthday is also in the month of May and the Symphony is including one of his most "fun" pieces on the Spring Festival, *Masques et bergamasques* (more on those terms on our "Coming to Terms" page below), we thought now was the appropriate time. One of the most influential French composers of the 20th century. Gabriel Fauré was born on May 12, 1845 in Pamiers, Ariège, in the beautiful Occitaine region of the south of France, one of six children. His father was a schoolteacher. One of Faure's earliest musical memories was playing the harmonium in the chapel attached to his father's school. Later in life he recalled, "Every time I could get away I ran there – and I regaled myself. ... I played atrociously ... no method at all, quite without technique, but I do remember that I was happy; and if that is what it means to have a vocation, then it is a very pleasant thing." Perhaps it was this influence that attracted him to his first job as an organist in a cathedral in Brittany. He became very involved in church music as a young composer and his "Requiem" is considered one of the most gentle and exquisite of the repertoire. It has been greatly admired by composers and listeners to this day – the famous English composer John Rutter studied the original score extensively before composing his own celebrated version of that setting of the liturgy about 30 years ago. Eventually Fauré became a teacher and the head of the Paris Conservatory, counting among his students composer Maurice Ravel and composer/famous teacher Nadia Boulanger. Tragically, as is the case with many composers, he started to lose his hearing later in life and resigned his post at the Conservatory at the age of 75. He died of pneumonia in Paris four years later on November 4, 1924. His innovative use of modal harmonies and melodies, discordant figures, and harmonic colors give much of his music an "Impressionistic effect". He is also considered a master of the French art song, "chanson".



- **Richard Wagner**

More than anyone else, Richard Wagner may define the "Romantic" revolution in music, and particularly the operatic theatrical form (or "music dramas" as he preferred to call them). But what he did with chromatic harmonies reaches far beyond the 19th century and into the 20th century style of classical music. (Wilhelm) Richard Wagner was born May 22, 1813 in Leipzig, Germany. His father died when he was just 6 months old. It was his step-father, the actor, playwright and painter, Ludwig Geyer, who was perhaps Wagner's first influence. As a young boy Wagner acted in Geyer's theater productions and became familiar with Shakespeare and Goethe. It was his love of theatrical plays that prompted him to study music so that he could express those plays musically. What he eventually did, however, was to use mostly German mythology as his story lines. His other great influences include Weber, Beethoven, Schopenhauer, and a handful of women who became muses in his life. Wagner was unusual in the operatic world as he wrote both the libretto and the music for his music dramas. He would go on to write a treatise explaining his concept of "Gesamtkunstwerk" (the whole work of art) - where he saw the poetic, visual, musical and dramatic arts all working in ensemble, with originally music subservient to the drama. That concept changed in his later music dramas where music definitely is the most dominant element. A controversial figure to this day because of his political and philosophical views and writings, these also caused Wagner to be exiled from Germany for a period of 12 years. He had already written, "The Flying Dutchman", "Lohengrin", and "Tannhäuser", but those years in exile gave birth to the beginning of the composition of the "Ring Cycle" for which he is perhaps most famous. Once back in Germany, he gained the patronage of his devoted fan, the young Bavarian king, Ludwig II, who came to be known as "Mad King Ludwig". It was through Ludwig's financing that he was able to start to build his famous theatre at Bayreuth to his own specifications and (to this day) to perform his works. Unusually, the orchestra is recessed under the stage and covered by a hood, so that it is completely invisible to the audience. This not only serves to keep the audience focused on the drama, but also to allow singers to sing over the sometimes massive orchestrations Wagner uses. Wagner was married twice – the second time to Cosima von Bülow, the daughter of another famous composer, Franz Liszt, for whom Wagner wrote the *Idyll* we feature on our WAM page this edition of *Etude*. Wagner died of a heart attack while spending the winter months in a much warmer Venice, Italy on February 13, 1883.



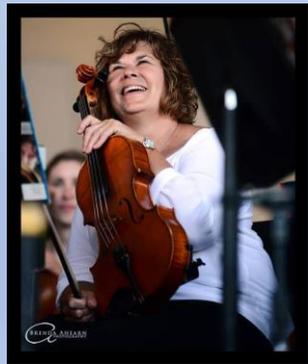
MUSICIAN SPOTLIGHT

John Zoltek, Glacier Symphony Music Director and Conductor



A native of Rhode Island, Maestro Zoltek began studying guitar at the age of seven with traditional jazz master Alvin Pulley whom he studied with for 11 years. After playing in various rock and jazz groups during his high school years, Zoltek auditioned and was accepted into the renowned Berklee College of Music in Boston. This began his academic life and serious career path in music. Although the Maestro has immersed himself in the symphonic music world and his work with the Glacier Symphony, did you know he still keeps active as a guitarist and composer? He has written a number of orchestral works for and premiered by the Glacier Symphony as well as orchestras in Canada and South America. He also has various chamber pieces and original jazz/fusion compositions to his credit. Select orchestra compositions pieces include: *Trumpet Concerto*; *Concerto Rustica*; *Going to the Sun- Fanfare for Orchestra* (composed for the 100th anniversary of Glacier Park in 2010); *Hemispheres and Romantic Overture* (2007); *Processional* (2005); and *Celestial Lullaby Suite* (1994). Chamber pieces *By Dreaming Water* for violin and piano was premiered by violinist Tim Fain, and Polish violinist Kinga Augustyn gave the premiere of his *Rustic Suite for Solo Violin*, both during Festival Amadeus. This next season 2021-2022 marks his 25th year as the Music Director and Conductor of the Glacier Symphony and we will be celebrating by programming many of his compositions on our concerts, including the world premier of a newly-commissioned piece he is composing right now – a Concerto for Cello called *Through Tamarack and Pine*.

Jenanne Solberg, principal viola (and pianist extraordinaire!)



Jenanne Solberg has spent over 30 years teaching music in Montana. She earned Bachelor's and Master's Degrees in Piano Performance from the University of Montana (Go Griz!!), with additional emphasis and studies in string pedagogy and choral conducting. She was a member of the Missoula Symphony Orchestra, has performed with the String Orchestra of the Rockies, served as Principal Viola of the Casper Symphony, Montana Summer Symphony, Bozeman and Billings Symphonies, and is currently Principal Viola of the Glacier Symphony and Festival Amadeus Orchestras. Ms. Solberg served on the piano, string and orchestra faculty of the Montana Music Institute in Billings for 30 years, and has been a faculty member (now advisory) of the North Valley Music School in Whitefish since 2002, where she founded Camp Festival Amadeus. With the help of Mike Peterson and Steve Payne, Jenanne began the orchestra and string education program in the Billings Catholic Schools, eventually also directing the band and choir programs at Billings Central where she taught for 13 years. In 2002, she moved to Whitefish – initially to direct middle school choirs and teach 5th and 6th grade general music – but, never one to sit still, found funding and interest to begin the orchestra and 5th grade violin program in the Whitefish Schools which now serves around 230 students during the year. Did some of you have her for a teacher? She recently retired from the Whitefish Schools and is ready for the next chapter – more time with grandkids, for golf, for travel, at the lake house, in the boat, and in the garden. To you teachers reading this Jenanne says, “Cheers to all my colleagues who are persisting in this time of change...you know and I know that music really does matter!!!”

COMING TO MUSICAL TERMS...

Remember, if there are words in the definitions below that are unfamiliar, you can most likely find them on our website at

[Musical Terms – Glacier Symphony](#)

- Chanson

French for “song”. And that is exactly what it is. A poem or lyrics set to music and sung in French, usually with piano accompaniment.

- Masques

A "masque" is a masked ball, and in this case refers to the kind of music played at masques. The name actually has a somewhat confusing history, originally referring to a masked drama in France, then to a stylized dance in Elizabethan England, and that definition re-exported back to France.

So "masques and bergamasques" puts together two styles of dance and music, both of which have Renaissance origins, even though the names are not actually related. Faure's suite *Masques et bergamasques* is based on a poem by Paul Verlaine which references certain “stock” characters from the theatre of the 16th and 17th centuries engaging in “masques et bergamasques”. The piece was commissioned by the Prince of Monaco for evening entertainment at his palace.

- Romantic (Era) music

The type of music developed within the historical period of about 1820 – 1900, characterized by the importance of emotion and narrative over the actual form of the music itself. That is why so many “rules” established in composition in earlier centuries were broken during this time. New forms were brought to life and old ones evolved.

- Idyll

A short poem that deals with subjects found in rustic or pastoral life, such as shepherds, etc.; a musical work that reminds us of and makes us imagine rural things.

- Bergamasque

Despite the name, a "bergamasque" is not a kind of masque. The name comes from Bergamo, a city in Italy. It refers to the kind of music there, based on a lively folk dance. That dance is thus Bergamo-esque (bergamasco in Italian, and bergamasque in French).

FUN & GAMES

Click the link below to find a fun WordSearch Puzzle about Gabriel Faure and Richard Wagner that you can print and share with your students!

<https://mywordsearch.com/518253/Faure-and-Wagner>

SUMMER WITH THE SYMPHONY

Did you know that the Glacier Symphony is one of the few regional orchestras in the country that has year-round programming? So don't forget when you are off for the summer that you can still enjoy what we have to offer!

Symphony Night at Rebecca Farm – July 9th and 10th



Enjoy great music in the great outdoors with the Glacier Symphony at one of the area's most spectacular venues! Bring your friends and family for a memorable pops concert at Rebecca Farm! And we'll have our "Instrument Petting Zoo" there for you to get "up close and personal" with the instruments of the orchestra. Tickets on sale now <https://gscmusic.secure.force.com/ticket/#/events/a0S3m000009wmwREQ>

Festival Amadeus – August 2nd – 8th



The ONLY weeklong classical music festival in Montana is back this summer LIVE! Enjoy guest artists and the Festival Orchestra in locations in Kalispell, Whitefish and Bigfork, and, of course, our Camp Festival Amadeus with instruction and masterclasses with professional musicians for young students. For more information, keep an eye on our website [Festival Amadeus – Glacier Symphony](#)

ASK THE MAESTRO!

Click [here](#) to send an email to Maestro Zoltek about any and all musical topics for him to answer in the next issue!



John Zoltek, Music Director and Conductor

YOUR SYMPHONIC TOOLBOX!

Digital Concert Platforms

Adjusting to the realities of COVID-19 by providing alternative concert experiences to sustain and build new audiences for classical music

SOUNDSCAPE EXPERIENCE

Our initial website-based free digital experience combining in-concert films accompanied by stunning images from the natural world set to symphonic works. Click below to hear an introductory message from Maestro John Zoltek.



“LITTLE CONCERTS”

Outreach chamber music concert series featuring our own orchestra musicians
For social media, website and educational purposes

Jenanne Solberg, piano; Dinah Weimer, clarinet; and Griffin Browne, cello playing the music of Brahms, Bruch, and Mozart!

<https://player.vimeo.com/video/512765673>